

# AMERICAN ART NEWS.

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## EXHIBITIONS.

**Astor Library.**—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

**Benguat Galleries.**—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings and exhibition of Louis XIV., XV. and XVI. fans.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Ehrich Galleries.**—Exhibition of Old Masters.

**Fifth Avenue Art Galleries.**—Exhibition of furniture from three estates, and balance of Italian furniture importation April 2 to 4.

**Fine Arts Galleries.**—Society of American Artists, to April 22.

**Fishel, Adler and Schwartz.**—Figure work and landscapes by Augustus Koopman.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**Hamburger Fres. Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Landscapes by Robert W. Van Boskerck, April 3.

**Whistler drawings.**

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of portraits and other prints relating to Benjamin Franklin.

**McClees Galleries.**—Exhibition of high-class etchings by Great Masters.

**Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Montross Gallery.**—Works of art.

**Modern Gallery.**—Paintings of the American Indian, by Edwin Willard Deming, to April 7.

**Noe Galleries.**—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

**Oehme Galleries.**—Portraits by Gari Melchers.

**Powell Gallery.**—Paintings and pastels by George R. Barse, Jr., April 3 to 17.

**Pratt Institute.**—Exhibition of oils and water colors, by Mrs. Charlotte B. Coman and Mrs. E. M. Scott, beginning April 3.

**Ralston Galleries.**—Works of Art.

**Rice Gallery of American Paintings.**—Leonard Ochtman's "Sunrise, Frosty Morning," on view from 10 A. M. to 4.30 P. M.

**Scott and Fowles Co. Galleries.**—High class Paintings by Barbizon and Dutch Masters.

**Strauss Galleries.**—Portrait drawings in color and black and white, by M. O. Kobbé, through April 7.

**Robert C. Vose Gallery, Boston.**—Fine paintings of the modern masters.

**Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

**H. O. Watson & Co.**—Decorative works of art.

## SALES.

**Fifth Avenue Art Galleries.**—Sale of furniture of three estates and balance of Italian furniture importation, April 5, 6 and 7 at 2.30 P. M.

At the annual meeting of the American Water Color Society, J. C. Nicoll was re-elected president. James Symington, treasurer for twenty-one years, declined re-election, and F. K. M. Rehn

of the new main building of the college now in process of construction on St. Nicholas Terrace. The contract has been awarded to Edwin H. Blashfield. The mural painting will be a lunette, 40x20 feet. Work will probably be begun in November. Two years will be required for the completion of the painting.

F. Edwin Elwell, who was suspended from the curatorship of sculpture at the Metropolitan Museum of Art after a controversy with George H. Story, the acting director, and whose department was abolished, is seeking to recover \$2,500 from the Museum for additional salary and extra services. It is also said that he has consulted counsel regarding a suit for \$100,000 damages against several trustees of the Museum for alleged conspiracy.



HOISTING SAIL  
By Augustus Koopman  
Copyrighted, 1906, by Augustus Koopman  
At Fishel, Adler and Schwartz Galleries

was chosen in his place. Carlton T. Chapman was re-elected secretary. The thirty-ninth annual exhibition of the Society will open on May 3 in the Fine Arts Galleries, in West Fifty-seventh Street, and continue until May 26.

The members of the jury of selection are George W. Maynard, Colin C. Cooper, J. Francis Murphy, J. G. Brown, Charles C. Curran, B. West Clinedinst, Irving R. Wiles, W. G. Schneider, W. H. Lippincott, A. I. Keller, F. S. Church and W. Merritt Post.

Mrs. Jack Gardner, of Boston, has opened her collection of art treasures in her Fenway Museum for two weeks to the public at a charge for admission of \$1. The number of tickets sold is limited and the Museum is open only from 12 to 3 P. M. each day. The Museum has been closed to the public all winter.

Frederick P. Bellamy, for the trustees of City College, has announced that \$25,000 will be spent for mural decoration in the great assembly hall

The feature of picture sales perhaps of greatest interest to rank outsiders is the phenomenal advance often to be noted in the winning bids. As an instance of this a single case will point the lesson. In 1860 a drawing by Lavreince, the eighteenth century French artist, changed hands for \$20. In 1895 it was resold for \$4,000, but, as if this of itself were not more than enough, it brought \$6,600 last March.

Art objects sold during last year abroad also in several instances brought phenomenal figures. \$81,375 was paid for a rock crystal vase, sixteenth century, May 26; \$25,500 for the "Agra" diamond, weight 31 carats, Feb. 22; \$20,000 for an Elizabethan ewer, silver-mounted, Feb. 24; \$12,000 for a porphyry statuette, mounted in armolu, April 28; \$2,600 for a snuff-box decorated by Teniers, Aug. 15.

Edwin H. Blashfield is painting decorations for a church in Philadelphia. One picture, which comprises thirty-seven standing figures, representing angels, will be placed in the chancel. Another will decorate the arch which separates the nave from the chancel.

In addition to the painting the decorations will be gesso colored and powdered gold leaf is also used. Groups of angels will be placed at the right and left of the altar. The organs will also be decorated. Mr. Blashfield's assistants in the work are A. E. Foringer and Vincent Aderente.

## BOSTON ART NOTES.

Boston awaits with pleased anticipation the coming caricature show to be given by the energetic Copley Society. The time set is April 16, and already many schemes for friendly "guying" have been discussed. The new exhibitions for the week have not been many, but they have been good ones. Charles Abel Corwin's collection shown in a local gallery has been received with much favor. Many of his subjects have been of an unusual character, and even the more familiar landmarks of the artists' haunts, Mr. Corwin has invested with a certain freshness of interest.

Of especial interest is the one called "Fording," representative of his Indian compositions, with which the public is familiar. Another is a "Bargain in Calicoes, a Sale of Spotted Indian Ponies." A contrast to this is "An Early Morning in the Foothills," a large canvas of the Rocky Mountain scenery, painted at dawn.

Charles Hudson's large religious picture, "Adoration," shown in a local gallery, is a most unusual composition. It shows the Holy Mother and Child, with adoring saints and angels in the background. The suggestion of night is particularly well painted, and the dazzling white light surrounding the child is represented with great brilliancy.

The continuation of the exhibition of designs given under the auspices of the Museum of Fine Arts School, is a wise move on the part of the authorities, for seldom, if ever, has a better exhibition of this kind been given in the city. The show can be seen at 729 Boylston Street for a short time longer.

William M. Paxton, the well-known artist, has recently been appointed instructor of cast drawing in the Museum school, in place of Philip Hale, who now has charge of the life class. Frank Benson and Edmund Tarbell will share the instruction of the painting class.

The Boston Art Club's exhibition of water colors and pastels, to open on April 6, will last through the remainder of the month. It promises to be one of the largest and best shows ever given by this organization, one of the reasons being that many artists of today paint as well in water colors as they do in oils, and do not hesitate to exhibit in both shows.

The exhibition of the works of Leon Dabo, and his brother, Theodore Scott Dabo, the two young impressionists, in a local gallery, bids fair to be one of the sensations of the art season. At the same time these artists are having exhibitions in Paris and Munich, and Leon is represented in the Salon at the spring exhibition by three canvases.



## IN THE ART SCHOOLS.

The exhibition of work by the older members and instructors of the Art Students' League, which opened in the members' room on March 19, includes some excellent examples by the following well-known artists: Kenyon Cox, Louis Loeb, Will H. Foote, Chas. C. Curran, F. Luis Mora, Hugo Ballin, Thomas J. Fogarty, Walter Shirlaw, Rhoda Holmes Nicholls, Lydia Field Emmet and Alice Beckington. Herman A. MacNeil is represented by a small bronze figure "Primitive Chant" and H. Daniel Webster with a portrait bust of George L. Moore.

The annual election of officers of the Art Students' League was held on Wednesday evening, March 21. Arthur N. Fuller was chosen president; Robert H. Nisbet, vice-president, and H. Daniel Webster, treasurer, were re-elected. Christine Wright was elected to serve as vice-president for the women, and Amelia M. Ives and Thomas Hunt were the new members elected to serve on the board of control. The other six members will soon be selected. The election was an exciting one, and the treasurer's report showed the League to be in the best financial condition that it has enjoyed for years.

Owing to some detention in the Boston custom house, the designs and work sent from England from the various schools of applied design, arts and crafts, was not included in the exhibition which opened at the Boston Art Club Galleries last week under the direction of the Museum of Fine Arts School.

An exhibition of oil and water color paintings by Mrs. Charlotte B. Coman and Mrs. E. M. Scott will be held in the art gallery of the Pratt Institute, Brooklyn, beginning April 3.

The April issue of "The American Student of Art," published by the Art Students' League of New York, will be devoted principally to the works of Augustus St. Gaudens. Edwin H. Blashfield, Kenyon Cox, and an article written by Carroll Beckwith, which will make this issue a very interesting one.

The William T. Evans' prize of \$50 for the encouragement of the practical side of art, will be given for the best design for a "contents" page for the "American Student of Art" made by a student of the League.

## ST. LOUIS NOTES.

The third term of the St. Louis School of Fine Arts opened Monday with an unusually good enrollment, especially in the elementary painting classes. The book-binding class is also growing in size and popularity, and gives promise of having good material for the exhibition of students' work in June.

The first exhibition of "The 2x4" is being held at a local gallery, having opened Monday last. The collection is composed of about thirty paintings—oils and water colors—all canvases being either 8x12 or 12x18. There are also a few pieces of sculpture and pottery.

The art section of the Wednesday Club of St. Louis has decided to award a medal annually, for the best painting shown in the galleries of the St. Louis Museum of Fine Arts. The details have not as yet been determined—whether the medal is to go only to a St. Louis artist or to an American artist, and whether it is to be for a general subject or is to be for some special branch of work.

## CHICAGO ART NOTES.

Several exhibitions were continued through this week, notably the aquarelle septette of beauty painted by Israels, Mauve and Jacob Maris from the Staats-Forbes collection and various others, consisting of oils and water colors by Du Chattel, Weissenbruch, William Maris Steelink and other modern Dutch painters.

Some original drawings by Millet, Delacroix, Jongkind, Bayne, Mauve, Cabanel, Constable, Wilkie, Blake, Van Dyke, Turner, Rembrandt, Claude Lorraine, Parmegiani, Le Brun, Callot, Boucher, Benjamin West and others are on view at a local gallery. Interest in this collection, drawn from authentic sources, is not as great as it should be. Six portraits in pastel and four figure compositions by Frederick Webster are also on view at this gallery. "The Yellow Bonnet," "Girl of 1830," "An Arrangement in Pink and White," and "The Japanese Doll" are decorative and pleasing.

The Art Institute has opened its doors to the pupils of the evening schools of the city for an exhibit of their work in manual training, English, writing, drawing and construction work. The foreigners' work in English is especially commendable.

## WASHINGTON ART NOTES.

James Henry Moser says in substance of the sixth annual exhibition of the Washington Architectural Club, now on at the Corcoran Gallery, that the space devoted to oil and water-color sketches from nature, studies for mural painting in its various stages of development, and designs for stained glass, also in color, is fortunate, for their decorative effect, collectively, is most agreeable, inviting one to a closer inspection of the individual exhibits. No more attractive group of art works, of wide public interest to layman, connoisseur, and student alike, has ever been offered at one of their local annual exhibitions.

First in point of interest are those studies by E. H. Blashfield, whose noble decoration in the centre of the dome of the reading-room at the Congressional Library is the most widely known and esteemed pure mural decoration so far produced in America. Mr. Blashfield exhibits some masterly crayon sketches, heads and figures from lime. C. Y. Turner's studies, sketches and photographs of the completed work, "The Opening of the Erie Canal" are no less interesting and attractive. F. D. Millet shows "Treaty of the Traverse des Sioux," of which the studies of individual Indians, in oil color, are exceedingly true and of special ethnological value. Francis W. Delehanty sends a "Constitution and Guerrière," a composition of dramatic force and power, done in the rich tones of Spanish leather.

Paul P. Cret, of Philadelphia, sends "A Meeting Room for the Institute of France," a consummate architectural drawing.

By some of the young student architects are exhibited a number of charming painter-like water color sketches of distinguished artistic quality. L. M. Reisenring sends a group of twenty sketches, made in the various old cities abroad, that are skillful and artistic.

Mills Thompson, secretary of the Society of Washington Artists, is represented by a circular panel, a decorative design, and several tiny water colors made in Venice, Florence and other European cities.

Paul Yens, a Boston painter, a colorful and strong design for a stained glass window, "King David."

## PARIS ART NOTES.

Paris, March 20.

Following the exhibition of painters and lithographers, is held that of the Engravers. M. Bracquemond is represented by his ducks and freedoms on the edge of a clear pond, in which a bathers is plunging, a vulture in repose, and majestic trees in a landscape.

Among the works by Gabriel shown in the Gallery of Modern artists, we noticed "The Valley of the Oise," "Forest of Fontainebleau with Snow," the "Palace of the Doges in Venice," the "Quai des Eclavons," "The Mountains of the Dauphine," all harmonious and varied in color, charming in drawing, and through which one feels that the artist has traveled a great deal, and studied nature on the scene of his pictures.

The exhibition of Oriental painters, at the Grand Palais, has disclosed the rare talent of W. Rigolot, with the "Gorges of Aleantara," and the "Oued dans l'Oasis," a ravine crowned with palms, and traversed by a brook, by M. Dinet. By the same artist is a "Night Effect," in which one sees a well in the foreground, a village sleeping in the background, the whole bathed in light from the moon in a stormy sky. "The Street of Kasbah in Algiers," by M. Rochegrosse, is very interesting and well chosen. By M. Taupin is an "Arab Interior," in which women are dividing skeins of wool; by M. Levy Dhurmer an "Arab Marriage," "The Simoon" and "The Desert," purely African in their poetry of tone, a young Moroccan lying on his face in the sand of the desert of Tangiers, by M. Girarde; M. Juan's "Gitana," an old woman in a yellow fichu, who is laughing and showing her white teeth, resting on a drum, holds in her hand a bunch of violets, and "The Blind Finocchi" seated on a bench by a wall, a stick between his legs, are also noticeable.

A new Rembrandt has been discovered in a small city of Frisia, where the director of the Museum of The Hague was called to establish the authenticity of the painting. It is a new portrait of "Saskia," the artist's wife, gown in a silver brocade, and wearing a large mantle with gold embroideries. In her right hand she holds a parchment. At her right are a carved goblet, and a copper basin. The whole stands out against a grey background. This canvas will need some slight repairs, and Professor Hauser, of Berlin, is to put it in good condition. The portrait will be shown this spring at the next exhibition in Leyden.

The Cercle Volney has opened its galleries for the second time this year for an exhibition of pastels and water colors.

Mr. Twill distinguishes himself especially with a "Venetian Night," of an intense, deep blue, the "Lake of Garda," the "Santa Croce Canal," and "Venice at Evening," very picturesque with its last light of the setting sun. M. Rigolot shows his "Hoarfrost," "After the Inundation," "A Clear Night at Cernoy," and "Autumn Twilight," four beautiful canvases full of simplicity and charm. M. Nezal shows some striking water colors, "Hoarfrost at La Rochelle," the "Col des Moutets," and the meadows of Authie Berck. Legout-Girard, always faithful to Concarneau, has sent four small pictures of highly appreciated merit. We would also mention the "Chateau of Blouay," and "Bernard Castle," by W. Horton. "A December Morning," by M. Le Villain; "Sun Setting over the Ranse," by Boucher, and Indian subjects by M. G. Claude.

## LONDON ART NEWS.

March 20, 1906.

On Wednesday, the famous Rokeby Valesquez, the "Venus and Cupid," was handed by representatives of the National Art Collections Fund to the authorities of the National Gallery, by whom it has been placed in the Spanish room, between the two full-length portraits by Velasquez of "Philip IV." and "Admiral Pulido Pareja."

A representative exhibition of works by the late C. W. Furse has been organized at the Burlington Fine Arts Club. The collection includes such well-known works as "Cubbing with the York and Ainsty," "Diana of the Uplands," both seen at the last Academy, and "Timber Hauling," exhibited at the New English Art Club, a richly painted pastoral of almost Monticelli texture, which, in the opinion of many, is the painter's masterpiece. Other interesting examples are two small equestrian portraits of Lord Roberts and an "Orpheus," which shows what the young artist, had he lived longer, might have achieved in imaginative themes.

"Some masterpieces by Durer, Merion, Seymour Haden and Whistler," is the well-justified title of a remarkable exhibition of etchings at Gutekunst's Gallery, 16 King Street.

The chief sale-room incident of the week has been the sale at Christie's of the original in Nelson's handwriting of his famous Memorandum to the Fleet on the eve of Trafalgar. It is understood that several American collectors gave commissions, but the treasure was secured at £3,000 by an English dealer, Mr. Sabin, who was prepared to go to £5,000. Mr. Sabin was not acting for any client, and is willing to sell to the British Museum at the price paid.

While the Nelson memorandum was being sold at Christie's, Messrs. Sotheby disposed of a fine collection of works of art. A beautiful pair of early 17th century English candlesticks, of brass champ-leve, made £300, almost double what they fetched in the Warwick sale. Mr. Seligmann made several interesting purchases, securing a beautiful 16th century Italian bronze statuette of Mercury (£71), and a fine oblong ivory plaque (£126).

At Messrs. Foster's rooms, Pall Mall, a landscape by Ruysdael made 570 gns. (Lesser).

The principal picture sale of the week was the dispersal of the Russell-Buckler collection, notable for its large number of Fantin Latours. Thirty-five of his paintings, mostly flower-pieces, were sold at Christie's on Saturday, and notwithstanding this deluge excellent prices were obtained. Last year only about twenty flower pieces by Fantin in all were sold, and of these the top price was 440 gns. On Saturday the highest price was £273 (Buckler) for "Marechal Niel Roses," and four others made over £200. Messrs. Obach were large buyers, securing two exquisite little figure idylls, "The Bathers" (£152 5s), "Autumn" (£163), and some flower and fruit pieces as well. Altogether the thirty-five Fantins brought £5,323 10s., a good sum, though more might have been obtained by a more gradual dispersal without flooding the market.

Fifteen lithographs by Fantin-Latour, belonging to the same collection, brought a total of only £141 8s., the highest individual price being £35 for two illustrations of Tannhauser. This was not dear, since Fantin's lithographs, like his other works, are certain to reach higher prices. At the same sale, remarque proofs by J. Jacquet made 63 gns. each.



## AMONG THE ARTISTS.

Hermann Dudley Murphy, the well-known Boston artist, instructor in drawing at Harvard University and instructor in painting at the school of the Worcester, Massachusetts, Art Museum, is to have a class in out-door painting at Marblehead, Mass., this coming summer. Mr. Murphy, for several seasons past, taught the painting class at the Radcliffe-Whitehead school in the Catskills, where his work, involving consideration of the principles of composition and color harmony, was very popular. He has chosen Marblehead as the scene of this year's teaching because it is one of the most paintable of the quaint towns on the Massachusetts north shore. The class will have two out-door criticisms a week, in which Mr. Murphy will give instruction and demonstration of technical methods, and one indoor criticism, at which the results of the week's work will be discussed from the point of view of composition. The management of this class of Mr. Murphy's will be in the hands of Frederick W. Coburn, of 126 State Street, Boston.

Henry Reuterdaahl, vice-president of the American Society of Illustrators, has returned to his studio on West Twenty-third Street after a ten months' trip abroad, which he spent in sketching the coast of Holland, and the docks and shipping of Hamburg and London.

The primary object of Mr. Reuterdaahl's visit to Europe was to invite several young English artists to join the Society of Illustrators. Among those who have joined the ranks of the Society are Willy Sluiter, Frank Brangwyn, A.R.A., George W. Lambert, W. Hatherell and Frank Craig, all well known illustrators of the English school. Mr. Reuterdaahl is about to undertake a new commission for Collier's, which will include a series of historical illustrations, dating back to the war of 1812, and including the present United States Navy. In his studio Mr. Reuterdaahl has a number of interesting models of ships, with masts and rigging, costumes of sailors, and other objects pertaining to life at sea. He returned from England on the yacht Ailsa.

Harry W. Watrous, secretary of the National Academy of Design, was thrown from a carriage at San Antonio, Tex., a week ago and sustained a broken leg and other injuries.

Mr. Watrous went to Mexico about a month ago for his health, and it was reported that he was convalescing from a fever.

Mr. Watrous was not seriously injured and will return to New York within a month. In Mr. Watrous's absence J. C. Nicoll will act as secretary of the Academy.

Mrs. Clara Weaver Parish held a reception last week at her studio in the Van Dyck to entertain the Woman's Art Club. Among the artists who enjoyed the afternoon were Mrs. Ruth Payne Burgess, president of the club, Helen Watson Phelps, Mrs. Charlotte Coman, Miss Ella S. Valk, Miss Alethea Platt, Mrs. Wigand and Mrs. Scott the rose painter.

Henry Golden Dearth entertained some friends at a studio dinner Wednesday evening, March 21, given in his studio in Carnegie Hall. The artists who participated were Samuel Isham, Louis P. Dessar, Wm. Walton, Mr. and Mrs. Parshall, Mr. and Mrs. Wm. Bosworth, and Mr. and Mrs. Lehmaier.

Paul Nauen returned last week from Llewellyn Park, where he had been for some weeks painting the portraits of Mrs. George Merck and her child. Mr. Nauen has spent a very successful winter in New York. He will return to his home in Munich in May.

Paul Dessar will go to Lyme, Conn., next month, where he will spend the summer at his studio there. In Mr. Dessar's studio in the Sixty-seventh Street Building, are a number of his recent pictures, among them an interesting one of the Palisades, painted from the top and looking downward.



PORTRAIT OF J. C. NICOLL

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Photograph by Jessie Tarbox Beals

James Craig Nicoll, a reproduction of whose photograph by Jessie Tarbox Beals appears on this page, in our series of portraits of American artists, since the death of William T. Richards, may be called the Doyen of American marine painters. He has also won deserved reputation for his coast scenes and landscapes. He was born in New York in 1847, and studied under M. F. H. de Haas and Kruseman Van Eltan in Holland. He won medals at the Prize Fund Exhibition at New York, and the Mechanics' Association Exhibition, Boston, in 1884; at New Orleans, in 1885; the American Art Association in New York, in 1888; Atlanta in 1895; honorable mention at Paris, in 1889, and a bronze medal at Buffalo in 1901. He is a member of the National Academy of Design and the American Water Color Society, and is secretary of the Artists' Aid Society.

Mr. Nicoll has always been identified with the art movement in New York, and has been many times an

officer of the leading art organizations. He is a familiar figure in the art life of New York. His pictures have much feeling and rarely good sentiment, and are always deservedly popular.

George de Forest Brush has given up his studio in the Life Building, and is now at Dublin, N. H., where he will stay during the remainder of the season and possibly all summer.

W. Merritt Post will go to Park Ridge, N. J., next month to make sketches. He is now painting some water colors, one of which he intends sending to Boston.

## CANADIAN ART NOTES.

The officers elected at the recent annual meeting of the Ontario Society of Artists are: President, F. M. Bell-Smith; vice-president and treasurer, E. Wyly Grier; secretary, R. F. Gagen; executive council, Chas. W. Jeffries, F. S. Challener; F. McG. Knowles, Wm. Cruikshank, G. A. Reid, Edmund Morris and Curtis Williamson. Those elected to membership are Fred S. Haines, Louis Mason Grant, Elizabeth A. Knowles and Franklyn Brownell.

The Government has selected for purchase from the present exhibition of the Society the painting entitled, "Ptarmigan and Arctic Fox in Winter," by Mower Martin, and "Gathering Wild Honey," by Wm. Cruikshank. Several landscapes are among the sales, and "The Gray Kimona," by Clara Hagarty.

Mr. George Bruenech has returned to Toronto with sketches from South America and divers parts of Canada, and with new material from his old field, Norway.

Owen Sound held recently an exhibition of pictures selected from those shown last year by the Ontario Society of Artists. It was, as formerly, an interesting and successful exhibit.

The spring exhibition of the Art Association of Montreal opened on Friday, March 23, and will continue until the middle of April. While fewer pictures than usual are shown, the average is higher, and especially creditable is the work of several of the younger Canadian artists: the two interiors by Clarence Gagnon; also two water color portraits of children by Bertha Cleland. The place of honor in the exhibition is given to a brilliantly achieved Venetian scene by J. W. Morrice.

The annual exhibition of the Royal Canadian Academy will be held in Ottawa, from May 4, for three weeks. All entries must be in by April 25.

An exhibition of oils by Henry Fabien, a pupil of Gerome, Benjamin Constant and Jean Paul Laurens, is on view in the gallery of J. Wilson and Company, Ottawa. Of these the majority are studies of the Coast of Brittany, some very rich in color, as is an interior of a Brittany inn. The still-life shown is of too photographic a character to be pleasant.

One of the most interesting exhibitions held in Ottawa for some time is that by the Canadian Handicrafts' Guild. The work has all been done in Canada, and includes baskets of many kinds, made by Muskoka and British Columbia Indians; linen and woolen homespun woven in the district about the St. Lawrence River by the Habitant women. Habitant furniture with rush bottoms and handmade woodwork is found in the midst of other productions from the French farmer, and strips of embroidery on linen made by the Donkhor and Galician women in the Northwest, attract favorable comment. In the department devoted to Eskimo exhibits are suits of deerskin clothing, most beautifully worked with beads and beaver-teeth fringes. The more usual handicrafts are well represented, especially good is the pottery.

A study of Constantin Meunier and his work—the sculptor of the laborer, ranked by Christian Brinton as "one of the world's greatest sculptors"—will appear in the April Century, from the pen of Christian Brinton. There will be given also a portrait of Meunier, and reproductions of his "Watering a Colliery Horse," "An Antwerp Dockhand," "The Hammerman," "The Porter," and other of his more notable sculptures.



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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

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Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

As predicted in the "Art News," there will be no tariff legislation at Washington during the present session of Congress, and consequently the art duty will remain. Mr. Sereno E. Payne announces that no meddling with the tariff will be permitted and again reveals himself as the lion in the path of the movers for the repeal of the art duty. He roars unfortunately with purpose and effect, but the real and most resourceful enemy of the movement to do away with the art duty is Mr. Wilbur F. Wakeman, of the American Protective Tariff League. We would suggest to the officers of the American Free Art League, that they should open a school of instruction in art at once and endeavor to secure the attendance of Mr. Wakeman as chief scholar. His conversion to the principle of free art would be of more avail than all the efforts which have been and are now being put forth by the officers of the league. Meanwhile there should be no discouragement in the present set-back, but a determination to wage the war at the next session of Congress all the more vigorously.

The decision of Sir Caspar Purdon Clarke to hang the picture of the "Death of Mozart," by the American artist Thomas W. Shields, alongside of Munkacsy's canvas of the same subject in the Metropolitan Museum, is an act of justice, and a recognition of the American artist's prior right to have his painting shown. It is unquestioned that when a pupil of the Hungarian master, his sketch gave the latter his idea of his noted canvas, and the decision is most creditable to the new director's kind sympathy and sense of justice.

Jean Baptiste Millet, the artist, brother of Jean Francois Millet, the famous painter, died in Paris, March 26.

At the Metropolitan Museum of Art, a painting dealing with the death of Mozart, by Thomas W. Shields of Brooklyn, is to be hung beside the painting on the same subject by the Hungarian artist, Michael Munkacsy. The painting by the Brooklyn artist is now hanging in the museum of the Brooklyn Institute of Arts and Sciences. The chance for comparing the two pictures will be extremely interesting, as Mr. Shields was a pupil of Munkacsy, and claims that Munkacsy took the idea for his picture from him. He had made a sketch of the subject, and when he showed it to his master, Munkacsy took it and said: "I will keep this. The idea is good, but you are not strong enough for that work." He afterwards refused to return the sketch. On his return to America, Mr. Shields painted the picture in spite of the absence of the original sketch, and exhibited it here in the National Academy in 1882. This picture, according to Mr. Shields, was known two years before the date on the Munkacsy painting, which copied with few changes the idea of the original sketch by Mr. Shields.

The annual exhibition of the Municipal Art Society of New York now occupies the galleries of the Arts' Club.

The various departments of the New York City Government have contributed and the municipalities of other cities also. The largest and most important group of school buildings going up this year, that at Jamaica, in the Borough of Queens, is shown in large colored drawings, elevations, and birdseye views. The Aqueduct Commission lends a series of photographs representing the Croton Dam. The Street Cleaning Department the designs for the new stables, incinerator and covered dumps.

The Williamsburg bridge is exhibited in the drawings of H. Hornbostel, showing the entrances to the Subway. Proposed public baths and gymnasium for the tenement-house district are shown in birdseye views by Herbert M. Baer and George W. Jacoby. Mr. Meuchardson exhibits a drawing of the large building at Long Island City to serve as a terminal for the ferry and the Long Island railways.

Local wall-painting of a semi-public sort is represented by C. Y. Turner's studies in color for mural work in the Waldorf-Astoria, Manhattan, and Martinique hotels, as well as in the De Witt Clinton High School.

Other mural work includes Blasfield's and Turner's decorations for the Baltimore Court House, and the former's designs for wall paintings in the Congressional Library, the State House at Minneapolis, the Citizens' Bank in Cleveland, etc. Other designs are by Robert V. V. Sewell, W. de Leftwich Dodge, and J. Mortimer Lichtenauer. Maitland Armstrong exhibits colored sketches for the stained-glass windows in the new St. Paul's Chapel, Columbia University.

A novel exhibit consists of a group of pen-and-ink drawings of the city from the top of the Flatiron Building, drawn by Vernon Howe Bailey. Mural work is shown in sketches by John La Farge, William B. Van Ingen, Francis Lathrop, Chester Loomis, Mrs. Ella Condie Lamb, and Bryson Borroughs.

Charles R. Lamb, the president of the society, has a group of large drawings which embody many of his original ideas for the circulation of crowds in congested portions of the city.

The ten widely known American painters who have each painted a life-size figure of Christ or a composition picture portraying Christ in some scene from His life, are to exhibit these here during Holy Week.

## CHARLESTON EXHIBITION.

The second annual spring exhibition of the Carolina Art Association, held in the Gibbes Memorial Art Gallery, at Charleston, S. C., closed on Monday, March 19. During the month many people have enjoyed studying the interesting canvases, and five of the pictures will find a permanent home in Charleston, having been purchased by Charleston art lovers. The following were the pictures sold: "Afternoon," a marine, by J. C. Nicoll; "Days' Decline," by Ben. Foster; "The Beggars," by F. Luis Mora; "The Old Farm," by George M. Bruestle, and "November Shower," by W. De Forest Bolmer.

The associate members of the Carolina Art Association gave a reception the closing afternoon of the exhibition, at which Mr. James B. Townsend of New York was invited by Col. James Simons, president of the association, to say a few words to those present on the subject of Art. He gave an interesting talk, beginning with the statement of a fact of which all Charlestonians are justly proud, that "Art in America had its beginnings in Charleston," and the first portrait ever painted in the New World was that of Sir Nathaniel Johnson, one of the early proprietors of Carolina, painted in this city in 1705. Mr. Townsend assured his listeners that for her population Charleston to-day was fully abreast of the other cities of the country in the matter of art appreciation. He spoke encouragingly of modern American art, and said that in comparison with foreign countries the number of earnest, virile, conscientious artists now working here exceeded those of other countries, and that America's art promise for the future was greater than that of any other country. The hope was expressed that in the immediate future it would be possible to organize a circuit of art exhibitions of some of the best pictures of foreign and American artists, to be taken from one American city to another at a reasonable cost.

Mr. Townsend, who was art director of the Charleston Exposition, was largely instrumental in collecting the pictures for both last year's and this year's exhibitions, and is much interested in the progress of art throughout the country.

The associate members of the Carolina Art Association hold a monthly meeting in the club room in the Gibbes Art Building. After the business meeting is concluded an address is delivered or a paper read on a subject pertaining to art, after which there is an informal reception. Several of the associates, who are all ladies, act as hostesses at each of these functions.

E. O. W.

The death is announced of Charles Auguste Lebourg, the French sculptor, born at Nantes, 1829, a pupil of Rude and Amedee Menard. He first exhibited at the Salon of 1852, where he was represented by a plaster bust of a doctor. His work quickly became popular, and he had as sitters many of the most distinguished men and women of the Second Empire. He received several medals, and continued to exhibit until 1904. One of his recent works was an equestrian statue of Joan of Arc for the city of Nantes.

At the current exhibition of the Society of American Artists there have been bought for the Shaw Fund of 1906 "La France Roses," by John A. Weir; "Flying Kites," by C. C. Curran, and "In Cloud Regions," an Alpine landscape by Edward H. Potthast.

## PENNSYLVANIA ART NEWS.

The last important exhibition of the season, that of water colors, pastels and black and white, opened at the Academy of Fine Arts with a private view on March 24. As a whole, the exhibition is marked by a high standard of excellence, and is also noticeable from the fact that the simple water color medium seems almost obsolete, so many pictures being painted in body color or used in connection with pastels. Among the finest work is "Becky Sharp," by Thomas P. Anshutz; "Summer," by Hugh H. Breckenridge; Charles Fromuth's fishing-boat scenes of the Brittany coast; landscapes by Charles Henry Moser and by Alexander Robinson; drawings by Elizabeth Shippen Green, Violet Oakley and Amy Otis; interesting charcoal work by Albert Barker, and pictures by Childe Hassam, Laura Hills, Alfred East and others.

An exhibition of interesting photographs by Henry Troth is being shown at the Philadelphia Sketch Club, and at the Plastic Club. Emily Zeckuer is showing some canvases which are most original.

The reproductions of the photographs on the next page are of four paintings painted by the command of the Duke (First) of Marlborough, at Blenheim Palace, by Sir Godfrey Kneller, and are likenesses of his four beautiful daughters representing the four seasons. The original pictures which hung in one of the corridors of Blenheim Palace, are now owned by the present copyrightist, Miss Annette Schenck.

At the time of the great fire at Blenheim, some forty-odd years ago, the pictures were taken from their frames and left under some trees on the grounds for safety during the conflagration, where they were found, several days after, by a stranger, who, not knowing their value, sold them to a farmer, and here the present owner found them during a cycling tour through Woodstock, some twenty-five years ago. Being attracted by their beauty, she inquired if they were for sale and finally succeeded in purchasing them. The above has been authenticated by the former head steward (deceased two years since) who had served at Blenheim Palace all his life, and his father and grandfather before him. Photographs of these paintings are in the possession of Miss Schenck, the owner of the originals, and can be seen at her studio, No. 20 West Thirty-third Street, as the paintings themselves have not as yet arrived from England.

Fitzgerald Cornwall Peploe, a sculptor, whose studio was at No. 74½ West Fifty-fourth Street, New York, died recently of heart disease, at the country house of a friend at Purchase, N.Y. He was forty-five years old.

Mr. Peploe was the second son of Major Daniel Webb Peploe, of Garnstone Castle, England. His mother was a daughter of Sir Thomas Theophilus Metcalf. Twenty-two years ago Mr. Peploe came to this country and took up sculpture, in which he had received some training in Paris and Rome.

Among his best works was the statue of "The Goddess of Golf," which he made for the grounds of Mr. Chapman, at Dinard, Brittany. He modelled a bust of Lady Randolph Churchill and a statue of Lady Frederick Frankland, which was one of his most ambitious efforts.





SPRING  
By Sir Godfrey Kneller



SUMMER  
By Sir Godfrey Kneller

PORTRAITS OF THE FOUR DAUGHTERS OF THE FIRST DUKE OF MARLBOROUGH  
By Sir Godfrey Kneller  
Owned by Miss Annette Schenck of New York and London



AUTUMN  
By Sir Godfrey Kneller



WINTER  
By Sir Godfrey Kneller



## WATERTOWN EXHIBITION.

An exhibition of oils by American painters is now open in Watertown, N. Y., at the Silas L. George Gallery, with thirty-five pictures. Figure pieces include "The Sun Screen," by F. Luis Mora; "Red Kimono," by Frederic Baker; "Ideal Head," by J. Redding Kelley; "Holland Dame," by Robert D. Gauley; "Industrious Family," by J. G. Brown; "My Country Cousin," by Howard L. Hildebrandt, and "Spirit of Spring," by F. V. Du Mond. Among the marines are "Moonlight," by Paul Dougherty; "North River," by G. Myles Collier; "Swimming Pool," by Jules Turcas; "Outward Bound," by Henry B. Snell, and "Under Drifting Clouds," by E. W. de Haven. Childe Hassam shows his "Summer Forenoon, Isles of Shoals," and William H. Drake his animal picture, "End of the Duel." Harry Fenn, F. K. M. Rehn, A. L. Groll, Frank de Haven, William Merritt Post, Allen B. Talcott, and Irving Couse are also represented.

The following is the substance of the address made by Mr. Charles Frederick Naegle at the opening of the exhibition:

"Last spring I was in the South, where I painted a number of portraits, and while there I was called upon by a number of ladies who were members of an art club of Atlanta. These ladies had been hard at work trying to develop some interest in the field of art, or, to put it in another way, they had been trying to teach the people to appreciate beauty when it was placed before them, for if you once learn to appreciate the beautiful you will not be guilty of vandalism.

"This little band of earnest workers of Atlanta thought it would be a good idea to show the people of Atlanta a fine collection of paintings, and so show them what was being done in other cities. I gave them the best suggestions that I could, and they called a meeting, and from or through this meeting was formed the Atlanta Art Association. Each member paid five dollars to create an exhibition fund for defraying expenses.

"After some investigation into the cost of such an exhibition, they learned that the sum which they had in hand, something over five hundred dollars, would not be enough to meet the cost of collecting and shipping to and from Atlanta, including rent for a hall, light, care of insurance of the pictures. They were still in need of two hundred dollars more, so one of the members of the association went to a wealthy lady in Atlanta and put the situation before her, and suggested that she give the amount needed, and that the association would try and reimburse her from the proceeds of admissions. She replied by handing out five dollars, and remarked that she never expected to see that five dollars again.

"Now, this was the experience of a few hard workers of one city, and I have no doubt that there are many more who have had just such experiences in other towns, but I do know one exception, and that exception is Watertown. Through the generosity of one of your private citizens, Frederick S. Flower, I have been able to collect from some of the foremost artists of this country a collection of paintings for exhibition in Watertown.

The Worcester Art Museum has commenced to expend a portion of the millions bequeathed it by the late Stephen Salisbury in buying pictures of old masters. One of the first pictures to be purchased was a landscape by George Innes, which was sold from the Vose Gallery on Boylston Street, Boston, and sent on a short time ago.

## EXHIBITIONS NOW ON.

The exhibition of twenty-five paintings by Augustus Koopman at the Fishel, Adler & Schwartz Galleries, 313 Fifth Avenue, noticed in last week's issue, will continue there through the coming week. The artist, who has spent most of his artistic life abroad, and whose inspiration is in consequence almost entirely a European one, is a painter of unusual force, combined with rare sentiment. He finds his subjects for the most part in the life and customs of the French sailors on the Brittany and Normandy coasts, and these he depicts with force and truthfulness. The artist excels in composition and characterization. His color is not always attractive, being rather heavy and almost too black at times, but this is forgotten in the virality of his work. Perhaps the best of the examples shown are the "Two Forces," which suggests the old Flemish and some of the modern English masters, and which won the William A. Clark prize at the American Art Association in Paris, and medals at the recent Buffalo and Paris expositions; the "Hoisting Sail," also a strong composition reproduced on the first page of the "Art News" this week; the "Goat Girl," notable for its movement; the "Gossips," and the "Old Fishwife," charming character studies; the "Castles in Spain," a charming study of childhood, and among the landscapes, the "Arriving Boat" and "The Road Home." A strong note is struck by these canvases, and the display is easily one of the most important and interesting "one man" exhibitions of the season.

At the Knoedler Galleries, No. 355 Fifth Avenue, an exhibition of landscapes by Robert W. Van Boskerck, will open in the upper galleries on Monday, and the exhibition of Whistler's etchings and old English mezzotints in the lower gallery will continue through the week. The exhibition of portraits and figure work by Jef Leempoels, the Belgian painter, which closes to-day, has attracted much attention. The artist is curiously uneven in his work. By far the best canvas shown is his bust portrait of himself, an admirable likeness fresh and good in color, and painted with much freedom and sincerity. Some of his character and figure studies are exceedingly strong and good, and suggest the work of the Flemish primitives. His large allegorical picture, "Destiny and Humanity," better known as "The Hands," and which has brought him deserved reputation, is a curious idea, well worked out. The artist is a better painter of men's than women's portraits. Those of Mr. Pierre Mali, the Belgian Consul in New York, and of Mr. Henry Siegel, are strong and dignified canvases.

The work of Gari Melchers, the American artist who has spent most of his life abroad, is not as well known as it should be to American art lovers, although it has won deserved reputation abroad. A little exhibition of four or five recent portraits and one figure work by the artist, which opened at the Oehme Galleries, 320-322 Fifth Avenue, on Wednesday, and will continue there some weeks, will doubtless be a surprise to these American art lovers, and is worthy of wide attention, for it reveals the painter as one of the strongest and ablest of American portrait painters. A three-quarter length standing portrait of Mrs. Joseph Bowen, of Chicago, is notably good in pose, expression, modeling and the skillful rendering of

textures. Quite as good is a three-quarter length seated portrait of General Russell Alger, an admirable likeness, easy and natural in pose, and in which the brushwork is remarkably broad and strong. A three-quarter length standing portrait of Mr. E. C. Walker, of Canada, is also easy in pose and truthful in expression, and a full-length of a boy with a toy horse is a charming study of childhood. In Mr. Donald Mitchell, "Ik Marvel," the artist has found a splendid subject for a bust portrait. He shows also a characteristic full-length standing portrait of a Brabant girl, which will appeal to all lovers of his work.

A special exhibition of hand-painted fans of the Louis XIV., XV. and XVI. periods, will open at the Bonaventure Galleries, 6 West Thirty-third Street, on Monday, and will be continued there for a week. This collection contains exceptionally beautiful and rare fans, and will be of the greatest interest to all collectors. Among the best examples are a Vernis Martin Louis XIV. fan on ivory, "Venus and Adonis," representing Louis XIV. and La Valliere, a pierced mother-of-pearl framed and carved fan of the Regency period, by Laurience, representing a vineyard fête, a Louis XV. Vernis Martin on ivory, with a scene from Don Quixote, with a painting preserved under very fine mica, subject "Reception of the Billet Deux," a Louis XVI. mother-of-pearl fan with ornaments of vari colored gold, and a fan of white silk delicately embroidered with gold thread and spangles. These are only a few of the score and a half of beautiful specimens which Mr. Bonaventure has brought together. There are also a fan owned by Marie Antoinette, who presented it to Madame Dillon, the ivory sticks painted in a manner known as "Travail du Burgeau," the fan inlaid with thin layers of mother-of-pearl, exquisitely painted with flowers, and a Duchesse du Berry fan, with an ivory frame pierced and inlaid with gold, and covered with portraits of those assisting at the reception after the birth of the Duc du Berry, and an English fan, painted by Angelica Kaufman.

Exhibitions of works of modern American painters follow each other in rapid succession at the Modern Galleries, 11 East Thirty-third Street. There were placed on view there last week seventeen paintings by Edwin Willard Deming, including two friezes, whose subjects the artist found among the American Indians of the West, and four small bronzes of Western animals. The artist has studied deeply the life of the American Indian, and depicts him in his own land with strength and fidelity. His pictures as a rule are pitched in a low key, and have a certain atmosphere of mystery and illusion. The strongest canvas is the "Hunter's Offering to the New Moon." There are good light and air in a "Monument to the Ages," while the vision has a certain curious and elusive charm of conception and treatment. In the same galleries there are now shown three marines by Charles E. Hallberg, a Western artist, who took up painting after many years of study at sea, without any previous education. These are good and true in color and full of the charm of the sea.

The exhibition of late water colors of Japan, by Gegiro Yeto, at a Fifth Avenue Gallery, closes to-day. It is one of the most instructive of the kind that has been made in New York, showing, as it does, the influence of

the art of the Occident on that of the Orient. At the same galleries the exhibitions of pictures of Italian Gardens, by Piexotto, and of Moroccan scenes by Arthur Schneider continue.

An exhibition of 148 pictures, for the most part by modern American and French painters, loaned by some twenty-nine collectors in Portland, Oregon, was held under the auspices of the Portland Art Association in that city, from February 26, through March 17, and was most successful, both in attendance and in the interest it evoked. The pictures were well selected and gave a really surprising evidence of the number and extent of art collections in Portland. Among the canvases shown were several examples of Alden Weir, and examples of George De Forest Brush, Arthur B. Davies, Albert P. Ryder, Carleton Wiggins, E. Irving Couse, Birge Harrison, Henry W. Ranger, George Inness, A. H. Wyant, Homer Martin, W. Gedney Bunce, William Sartain, W. J. Whittemore, F. B. Williams, A. B. Talcott, Lewis Cohen, F. V. Du Mond, Leonard Ochtman, J. Francis Murphy, R. A. Blakelock, and Childe Hassam. The display was especially rich in good examples of the Barbizon masters.

The exhibition of drawings and color studies for mural paintings by Edwin Howland Blashfield, of New York, opened Monday night in Baltimore at the Charcoal Club with a "smoker." The present collection is of preparatory studies, illustrating the method of procedure in carrying out large decorative paintings, and includes the replicas of his best known mural paintings.

## WITH THE DEALERS.

The usual array of high-class and important examples of the early English, Flemish and Dutch schools, with a few moderns, are now shown at the Blakeslee Galleries, No. 358 Fifth Avenue. Several of these have already been noticed in the "Art News," especially a large and fine landscape by Sir Richard Wilson, the large and beautiful decorative panel by Miss Henriette Rae, and two portraits by Sir Thomas Lawrence.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, several interesting and important canvases by Pissaro, Sisley and Monet have recently been hung. The "Bridge at Rouen," by Pissaro is an unusually beautiful picture, very luminous and tender in color. The three landscapes by Monet are also exceptionally good examples, and the Sisley is strong and characteristic in every way.

At the Ehrich Galleries, No. 8 West Thirty-third Street, there are now examples of the early Italian, Spanish, Flemish, Dutch and English Schools, to which additions are being made every week.

An exhibition of portrait drawings in colors and black and white by M. O. Kobbé, will open at the Strauss Galleries, 285 Fifth Avenue, on Monday and will continue through the week.

A recent half-length portrait of a man in a red coat by Roybet, a remarkably fine example, and a landscape by Homer Martin, "On the Seine," which in quality and sentiment has a suggestion of Daubigny, are among recent acquisitions at the Scott & Fowles Galleries, 295 Fifth Avenue.

(Continued on Page 7.)



(Continued from Page 6)

Mr. Edward Brandus has recently received at his galleries, 391 Fifth Avenue, an unusual and important example of Troyon "Les Vaches au Paturage" which was sold in 1874 in the Schwabacher collection, and was afterwards in the collection of the Viscount Armand de Pracontal's. This canvas has all the artist's characteristic strength of drawing and composition, rich color, and splendid landscape, with superb distance and sky. It is a worthy companion of the fine Diaz "Dogs in the Forest," which Senator Clark recently secured from Mr. Brandus for his collection.

Information from Munich received by Mr. Heinemann of the Heinemann Galleries, is to the effect that the recent sale of the Forbes' collection there was most successful. Details regarding this sale arrived a day or two ago, and will be published in the next issue of the "Art News." Among recent canvases to be seen at these galleries, No. 257 Fifth Avenue, are an important and charmingly decorative figure work by Edward Niezky, "Spring Joy," and another strongly painted figure work by E. de Blaas, entitled "In Doubt."

At the Kelekian Galleries, No. 252 Fifth Avenue, there has just been received a number of unusually handsome sixteenth century rugs, and several cases of fine Italian furniture.

Eighteen landscapes by Homer Watson, a Canadian artist, whose work is well known in England, are being shown at the Cottier Galleries, where they will remain until April 14. The pictures recall those of the Barbizon masters and their contemporary Michel, who seems to have most influenced the artist's work.

Although the Macbeth Galleries will not be moved from their present location at 237 Fifth Avenue to their new site at Fifth Avenue and Fortieth Street until May 1, the work incident to this removal will probably preclude the holding of any more exhibitions in the old galleries this season. The exhibition of recent oils by Stephen Parrish, which has attracted widespread and deserved interest, was continued through this week.

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La Savoie, which sailed on Thursday, took, among other passengers, Mr. Ernst Gimpel, of Gimpel & Wildenstein, who is the first of the foreign New York art dealers to depart for the other side. Mr. Gimpel, who was accompanied by Mrs. Gimpel, will go at once to Paris and will be there during most of the summer. The new and handsome galleries of the firm at 57 Rue la Boetie, Paris, are among the most attractive in Paris, and should be visited by all American art lovers in the French capital.

Following the dispersal of the antiques and old furniture forming the collection of John Hare, of Baltimore, at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, this week, will come the sale next week of fine furniture and belongings from three New York estates, and the balance of a shipment of Italian furniture, some of which was sold a few weeks ago.

A new picture by Willey Martens, the Dutch painter, has recently arrived at the Vose Galleries in Boston from Mr. Martens' studio in Holland, where the picture was ordered by Robert Vose last summer. It is entitled "The Playmate," and is a delightful bit of Holland country life. Another picture of importance soon to be exhibited at the Vose Galleries is by Gustave Courbet. It is called "Near Orleans," and is a beautiful bit of southern French landscape. There is also in the galleries a Brittany landscape by Eugene Boudin, an example of the middle period of Boudin's career.

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To the fine collection of colonial, French and early English plate, filling the silver cabinets of The Old Curiosity Shop, 354 Fourth Avenue, Mr. Lanthier has recently added a large number of Sheffield trays, from largest serving size to individual tea, wine and coffee salvers, and a great variety of beautiful silver candlesticks and candelabrae, both old and modern.

Seventy-four old pictures from the Ehrich Galleries were sold March 21 in the ballroom of the Waldorf-Astoria for \$63,635. The attendance was large and the paintings were disposed of with despatch. Nattier's "La Duchesse de Chateauroux et la Comtesse de Flavacourt" was sold to Samuel Untermyer for \$8,000. Stanford White, Mrs. John E. Parsons, S. T. Perry, J. Kaufmann and Marc A. Blumenberg were some of the persons who bought through an agent.

John D. Crimmins paid \$270 for a landscape by G. B. Willcock, the same price for "The Flight Into Egypt," by Pedro de Mora, and \$1,050 for a portrait of John Philpot Curran, attributed to Sir Henry Raeburn. John Opie's "Girl at the Well" also went to Mr. Crimmins and for the same price. "The Young Prelate in Red," by Carrena de Miranda, Mr. Crimmins bid in for \$450. "The Lock," by Constable, brought

the second highest price of the sale, going to an agent for \$6,200. The two pictures by Jan Victoors, a pupil of Rembrandt, brought respectively \$875 for "A Dutch Gentleman" and \$625 for "A Dutch Lady," going to L. A. Lanthier.

Pictures which brought \$1,000 or over, with artists' names, titles, and buyers' names when obtainable, were as follows:

Sir Henry Raeburn, John Philpot Curran; John D. Crimmins	\$1,050
Sir Peter Lely, Nell Gwynne Taking Music Lesson; O'Reilly, agent	1,450
John Constable, The Lock; F. Neila, agent	6,200
Nattier, La Duchesse de Chateauroux; D. W. Coffin	3,800
Sir William Beechey, Mrs. Sarah Siddons; O'Reilly, agent	1,200
Bronzino, An Italian Princess; O'Reilly, agent	2,000
John Opie, Girl at the Well; John D. Crimmins	1,050
Del Mazo, A Spanish Grandee; O'Reilly, agent	1,400
Sir Joshua Reynolds, Elizabeth, Countess of Berkeley; Duryea & Potter	2,350
Jan Wijnants, Chateau de Cleves; J. James	1,750
John Hoppner, Miss Elizabeth Moore; John Lawrence, agent	1,700
Sir Henry Raeburn, Prof. Donald Stewart; John Thomas	1,450
Nattier, La Duchesse de Chateauroux et la Comtesse de Flavacourt; Samuel Untermyer	8,000
David Teniers, The Prodigal Son; Duryea & Potter	1,350
John Constable, Daniel Mendoza; O'Reilly	1,550
Palma (Il Giovane), Violante Palma; John Lawrence, agent	1,900
Adriaan Van de Velde, Old Broken Bridge; O'Reilly, agent	1,350

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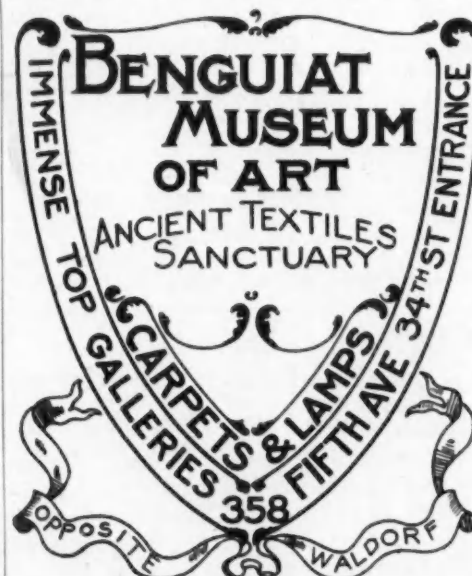
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